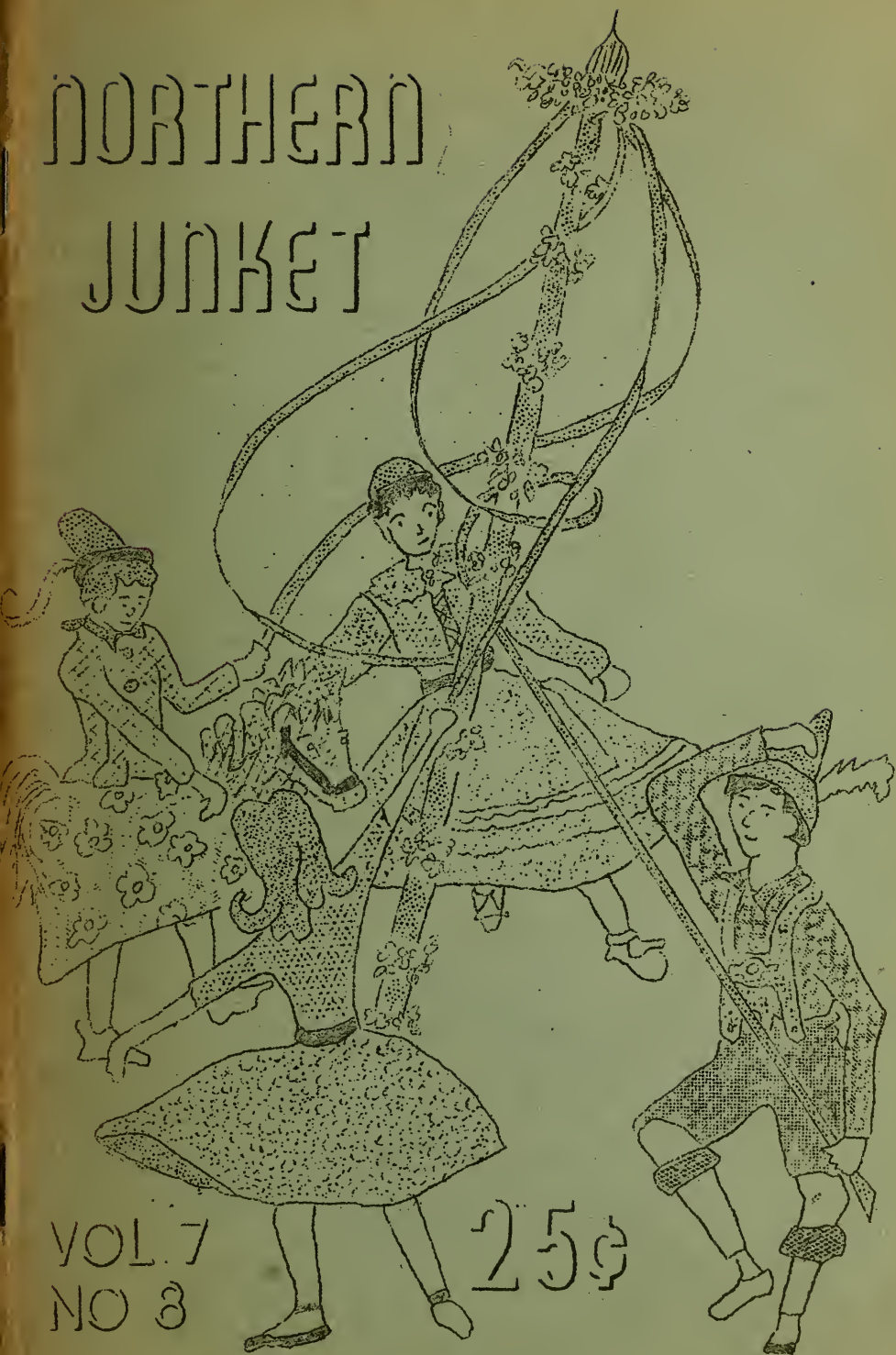


NORTHERN JUNKET



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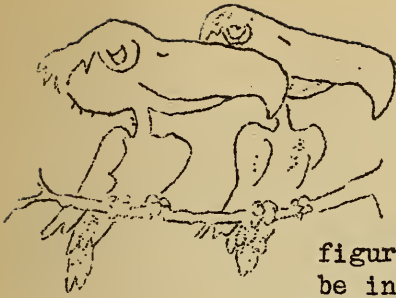
DIED: Adele Durlacher, May 25th, 1962

Just before going to press we were saddened to receive the above news. Adele, wife of Ed Durlacher, famous square dance caller of Freeport, Long Island, has been a friend of ours for a great many years. Quiet, and reserved, Adele was the sort of person to whom a friend was a friend for life. Condolences and heartfelt sympathy are extended to her family.

Ralph & Ada Page

[illegible]

TAKE IT OR LEAVE IT



I have had a lot of fun this past winter and spring reading through many old dance books in search of Lancers figures. Some of our readers will be interested in learning that the hunt was successful and that I have found at least twenty-five figures interesting enough to use at folk dance camps this summer; a whole weeks class in the Lancers will be tried out and its reception should be interesting to say the least.

Why some of the figures fell into disuse and were forgotten is beyond understanding. Maybe they were too difficult but I doubt it.

How many of today's square dance callers have ever heard of these figures: "Ladies quarter chain", "Windmill On the Corners", "Chassez in line", "Link arms and circle left", "Chassez out and form in line"?

If you substituted a "swing partner" for a "turn partner" all of the twenty-five figures would be popular with today's dancers. The style of dress in the golden age of the Lancers was not conducive to swinging and they did two-hand turns instead. You just try an evening of swinging when dressed in high collars, swallowtail coats, vests, for the men, and hooped-skirts for the ladies, and you'll be willing to "turn partner" instead of "swing partner".

For demonstration purposes I would insist on the turn, but for an open square dance it would be sheer folly to insist or even hope to get it.

Sincerely

Ralph

HOW SQUARES RETURNED TO THE CITY



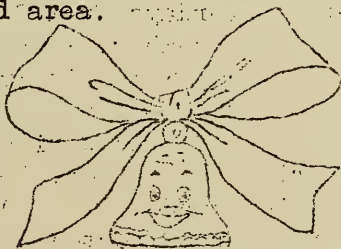
by William Freeman

- First of a series -

It was the gals that did it. Janet Cutler (Mrs. Nathan P. Nichols), Helen Aylward (Mrs John W. Page), and Betty Fleet (Mrs Karl Olson, now in Australia), were skiers and members of the Appalachian Mountain Club or of the Intercollegiate Outing Clubs Association, and they and their friends had enjoyed square dancing so much at Putney School in Vermont and at Alexandria and Nelson, N.H. that in the mid-thirties they began scouting around at granges and similar gatherings in the country north of Salem, Mass. searching for a caller who would be willing to try to satisfy the tastes of the city folks.

Quadrilles and contras had persisted in the hill country for a hundred years after they had been superseded by round dances in the cities, as described so vividly by Beth Tolman and Ralph Page in "The Country Dance Book", and skiers had found the dances in the New Hampshire and Vermont town halls such fun that they decided to have a series of square dances in the Boston area. Other articles in this series will tell of the Belmont dances started by Terry Nichols, Lew Tuttle and Philip and Eugenia Sharples, and of the Intercollegiate Outing Clubs and Boston YWCA for which Mike Frueh and Alan Smith were the callers, as well as

the Boston YMCA dances for which Mortimer Summers and Charley Baldwin were the callers, but the First Church Square Dances in Salem, Massachusetts, had their origin in the initiative of Janet, Helen and Betty, the "triumvirate" as one of them called it, although "triumfeminate" would be more appropriate. Nick Nichols was beaving Janet around at this time, and they were the ones who found regular public dances in Newburyport, where contras were danced in sets called "string dances" because they were strung out the whole length of the hall. Of course Bob Aylward was a member of the group and Henry Perkins, who used to take Helen Aylward to the Topsfield Firemen's dances, where two or three quadrilles and contras were interspersed with the modern dances, and out of their explorations came a series of four dances in the Wenham Town Hall in 1938-39, with a caller and orchestra. They mailed hundreds of notices of these dances to members of the Appalachian Mountain Club and the Intercollegiate Outing Clubs Association, many of whom lived afar off, and those who responded became the brands in the conflagration of revived interest in square dancing over the whole New England area.



The next year they moved to more spacious quarters in the Gymnasium of the Shore Country Day School in Beverly, where Janet was a teacher, with Dudley Briggs and Durward Maddocks among the callers for forty nightly dances. In 1940-41, these dances outgrew their quarters and Brad Gale (the Reverend Bradford E. Gale, D.D.), who had come with a Salem group, invited the dancers to move to the First Church in Salem. Ralph Page was the caller, attracting those who had danced to his calling in Nelson and Belmont, followed by Alan Smith and Bob Aylward in '42 and part of '43. From March, '43 to May '59, Joe Perkins, the Kuntry Kaller,

the publisher of "this little yaller sheet" with its impossible spelling, maintained the easy New England style of dancing, and established the reputation of the First Church Square Dances as a series open to the public.

Brad Gale preserved them for some years practically handed for the benefit of the young people of the church and as a community service, and they continued under a new committee even after Joe Warkins retired in '59, for reasons of health. They are now in their 22nd series, plus the years in Wenham and Beverly, and have prospered with Ted Sannella and Joe Perkins, Jr. as the callers, and the Boxford Country Dance Orchestra playing in the same lively style which they have maintained for 20 years under the leadership of Ken Briggs, whose grandson is now playing the fiddle beside him.

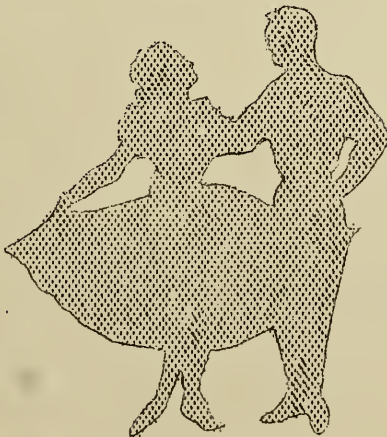


For many years, the First Church Square dances have been held on the 4th Saturdays from September to May, except for November and December, when dances are held on Thanksgiving Eve, and New Year's Eve, for the benefit especially of those home for the holidays. A feature of the last dance of the 22nd series on May 26 this year, is a garden party and supper, to which the public is invited, before the dance. The 100-year-old azaleas in the church garden are expected to be at the height of their bloom, one of them a magnificent orange-yellow shrub 12 ft. 8 in. tall.

One of the characteristics of these series of dances, which may be unique, is the presence of a half dozen, or a dozen Hosts, who not only help newcomers learn the few fundamentals before the dance begins, but also try to look out for singletons and help them to enjoy themselves. (Fundamental definitions: Partner, corner, head couple, etc. Figures: allemande left,

grand right and left, balance and swing, ladies chain, right and left).

From the Salem, Belmont, Boston YW and YM dances, the revival of square dancing as an exhilarating recreation for city slickers as well as country cousins has spread over the whole country. We salute Terry Nichols, Lew Tuttle, Janet Cutler, Bob and Helen Aylward, Betty Fleet, Phil and Eugenia Sharples, Alan Smith and others, who were prime movers, and are grateful to them for all the fun we have had. Bob Aylward, who did considerable calling in Salem and elsewhere in the Boston area, is now American Consul-General in Hong Kong, B.C. C. and has called in Rangoon, Tokyo, Peiping and for State Department people. Bob is Director of Refugee Program for Southeast Asia. We salute especially Ralph Page and Joe Perkins as the callers in the relaxed New England style and tradition who have made these dances so attractive that they have continued well into the third decade. As we see children and grandchildren of our friends come to the First Church Square Dances, we feel like the family doctor whose babies have grown up and are now having their own babies. At the New England Folk Festival last month there was a youngster who, as a baby, had slept peacefully in a pew at the First Church on New Year's Eve while his parents enjoyed the delightful recreation which still draws people from 30 miles around.



MEAT OR FRILLS

by ED DURLACHER



The other evening while enjoying a steak dinner with square dance friends the subject of our talk was, of course, square dancing. The steak, as the discussion continued in a sort of pro and con on 'modern' square dancing, gave me pause to think.

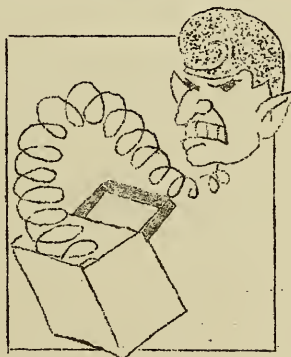


Years ago a steak after it was cooked to a turn, was placed on an earthenware platter that had been heated to keep the steak good and hot. It was a delicious piece of meat and looked forward to once a week or so. Good restaurants also served it this way.

Then along came a 'chef' who thought he could make the steak 'look better' by placing it on a silver platter. Then another 'chef' placed a piece of lettuce at one end. Another a slice of tomato on the lettuce. Then a slice of pickle; a border of mashed potatoes; carrots and peas, sliced mushrooms, asparagus and other frills atop of it until the steak was fully bordered and covered. The diners soon forgot that there was MEAT under it all and so just ate the trimmings. One day a diner put his fork in a bit too far and on lift it, found to his surprise, the steak. Looking around, he asked, "What is THIS?"

Does this sound farfetched when applied to square dancing in the 'modern Manner'? I don't think so. The 'chefs' can be likened to quite a few of our callers.

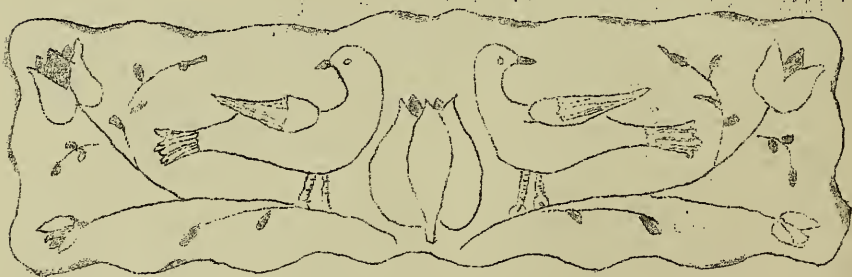
Callers who have never taken the time to study the history of square dancing. If they had they would have learned that over the years of square dancing others had attempted the very same thing. True, each attempt lasted for a period of time. The terrible part of it is that during these periods many, many dancers were driven out because they could not keep up with the new frills that were brought in. The callers and, unfortunately, some of the dancers, laughed or snarled these people out of their clubs. Little by little, in each of these periods, fewer and fewer dancers were left. Finally the callers left, as did the dancers and once again it was left to grassroot dancers to keep the last of the embers alive and bring it back to strength.



In many sections of the country this is now going on. Where once there were many clubs we now find that clubs have merged with clubs. Splinter-clubs have been made up of dissenters. Some dancers have 'gone underground' into basement rooms. A sorry state of affairs indeed. Yet we hear so much from the 'eager beavers', both callers and dancers, as to the great numbers of people who are square dancing. Please check this in ANY area of the country. The other day I was in a city that formerly boasted of $5\frac{1}{2}\%$ of their population square dancing. I was told that there isn't an nth of 1% left. Just for fun I'll give an Honor Your Partner record to anyone who writes to Northern Junket first, giving the name of this famous city. In another city, where square dancing was a tremendous fad, only 10% remains, and this percentage is due to the recreation

department taking over when all seemed hopeless.

Let's get back to the MEAT and leave the frills alone. Let's get back to the REAL basics and forget many of the NEW basics we are told exist. Where once there were eleven, now we are informed, we have over seventy. If it wasn't so serious it would be laughable. It is true that an activity will die if new material isn't brought in. This does not however, have to be a Roman Holiday. It is up to square dancers today, to really choose whether the MEAT shall remain or the frills. Think it over.



PROGRESS?

The club was progressing quite neatly,
'Till a sales job was slid over sweetly.
They behaved for a while,
Then they went western style,
Right then it got balled up completely.

The old folks who footed the bill,
Went home - 'cause they'd had their fill.
They created the club,
But here is the rub,
New-comers belittled their skill.

Old folks who'd quadrilled for years
Were shelved - that's how it appears,
The club that they built
Was now steeped to the hilt

With galloping heifers and steers.

The callers who helped them to build,
As completely the Town Hall they filled;
Still hewed to the line,
In a manner quite fine,
While the field of Tradition they tilled.

Those callers just got the heavo-ho,
Allergic their systems to "GO",
They got themselves fired,
And new boys were hired,
Who yo-yoed the floor on the bow.

Yet when these Old Fellers call
Folks jam in clear to the wall,
They journey for miles,
Each face full of smiles,
Though the hot shots can't see it at all.

They look, and then wonder why,
Regardless of how they did try,
They would lose a great deal
Of the year's clientele
Who'd just head for the door and say "Bye".

They claimed they were forging ahead,
Such claims to the public they fed,
But statistics do prove,
When the pencils do move,
That in private they're counting their dead.

But a swing to old times has begun,
As the Hot Clubs die off, one by one,
Some callers will strive
To keep 'GO-GO' alive,
But they gaze at a fast setting sun.

The pendulun's started to swing
Right back to the comfortable thing,
Old folks will return,
Hall lights again burn,
Good dancers will come back and swing.

The callers who didn't go daft,
 Won't reach for the life saving raft,
 They'll be safely ashore.
 Get dates more and more
 Time proved they're the best of their craft.

PAT PENDING 12/26/61



Dear Editor:-

Since 1948, it has been my pleasure to teach about one class of callers yearly. Classes have varied in size from six to twelve students. In addition to holding classes locally, I have taught groups in Portland, Maine, and Barré, Vermont. Have given short courses to Phys. Ed. majors in six different colleges along the eastern seaboard. For twelve years I have directed caller classes and workshops at camps and institutes.

The above information is given not for the purpose of bragging, but to give background for my reply to Pat Pending regarding his article, "Experience", found on page 23, volume 7, number 7, of the Northern Junket.

It has been my experience that anyone who teaches calling in a conscientious manner has tackled a lot of hard work and it is much less remunerative on a per session basis than calling a square dance.

Receiving commissions of any kind, on record players, amplifiers, cowboy boots, pants, shirts, and neckties, is something of which I have never been guilty. For two years, when we sold records in The Caller Record Shop, the class members bought some of their records from me at the going price.

Idiot sheets are used very little and only in conjunction with popular singing calls. When they are used, discrepancies in timing and phrasing are pointed out and changes made.

The writer of the article "Experience" may know of some situations as he described them, but to write as he did, practically including everyone who teaches calling is wrong. There are quite a few callers in the country teaching who are doing a good job and do not get a new dollar in return for an old one, for time and effort spent.

It is not hard to agree that a caller can not be made in ten to twelve easy lessons. It is also true that a college education does not make an engineer or a lawyer, or any other profession you can name. Experience is what counts.

If agreed, then what are the advantages of taking a course in calling? They are many, but most important, it saves one from stumbling around for two or three years, mouthing words without any idea of the whys and wherefores.

A good caller's course consists of, 1. music construction; its phrasing, (1-4, 1-8, 1-16, 1-32, 1-64); accents as heard by the caller through an amplifier; rhythms, ($2/2$, $2/4$, $4/4$, $6/8$, $3/4$); the downbeat and offbeat and their relation to dance steps and call; relation to figure or dance and the correct meaning of Tempo, Time and Rhythm. 2. Necessary steps and beats for the execution of figures, both traditional and contemporary; word phrasing; proper arrangement of words; timing; patter; execution of figures; the rela-

tivity pf prompt, patter and singing calls and their construction. 3. The science of calling: voice, clarity; enunciation, breath control; pitch and command. 4. Develop ear for music; sense of rhythm; personality. 5. Teaching dances; psychology; body mechanics. 6. Caller obligation to: other callers, dancers, public and themselves.

Most callers find the above outline of study no easy road to calling when coupled with the homework which is necessary. The above course is covered in twelve lessons, of three hours each, over a period of five to six months. Taking the course does not make a caller, but with the above information and how to use prompt, patter and singing calls, and a repertoire of about fifteen dances, the beginning caller has a good start.

About three out of every ten who take a caller course makes the grade. Most of them go back to dancing, much the wiser. Of those who do eventually become successful, you seldom hear of them for about two years after completing a course. They go underground, getting experience and knowledge from working with small groups.

In my twenty-two years of calling I have never met the caller who on his first attempt (and for some time afterward) at calling an evening's program, didn't goof in about every manner imaginable, regardless of his apprenticeship or how many caller courses taken. On the other hand, I have met and danced to callers who find all manner of fault with brother callers, but the critical one in turn cannot call a decent dance of either prompt, patter or singing call, and if advertised to call an evening's dance wouldn't draw flies.

Charlie Baldwin

DANCING AND

PHYSICAL

FITNESS



by "DUKE" MILLER

- First of a series -

You ask does dancing contribute anything truly valuable in the fields of Health, Physical Fitness and Recreation? Please accept the fact that the following comments, beliefs, and conclusions are limited by my personal experience and observations. After all, what kind of experience can there be, except personal? It is true that I have been closely associated with athletics for about 50 years at the school, college, and professional levels. This has included experience in every conceivable capacity: player, coach of 14 different sports, teacher, official, promoter, commissioner, manager, etc. Consequently, these observations may have some value.

Terms. Although closely connected, the terms of Health, Physical Fitness, and Recreation do NOT mean the same thing! Some activities contribute to all three, but many more do not.

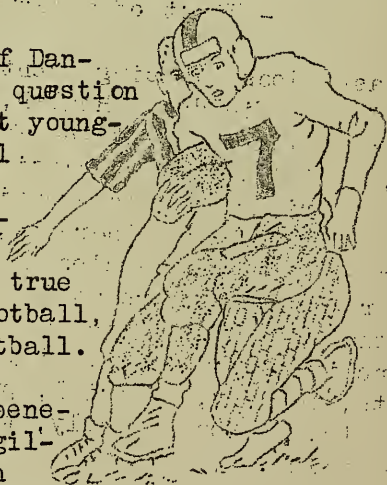
1. Many Recreation activities contribute little or nothing toward Fitness. In fact some, like the "19th" hole actually can be detrimental.

2. Likewise it is quite possible for a person to have Health without enjoying Fitness. Technically,

Health means nothing more than freedom from disease and injury. Without something more, such a person might drop dead if he ran to catch a bus.

3. On the other hand, Fitness (mental as well as physical) includes a high degree of Health plus the knowledge, co-ordination, skill, strength and endurance to perform daily tasks without undue exhaustion and still have enough energy left to truly enjoy the growing number of leisure hours spent in Recreation, hobbies, avocation, etc. Everything in the process of acquiring fitness is not pure fun - there is a great deal of hard work involved. However, once it is attained it opens up a much wider scope of enjoyable activities.

Some Physical Rewards of Dancing. There is no longer any question in my mind over the fact that youngsters who have danced several times per week in the lower grades, are less prone to ankle and knee injury in high school. This is particularly true in contact sports such as football, boxing, wrestling, and basketball.



Probably part of those benefits result from increased agility, balance, and poise which keep the athletes from being hit when off balance or in awkward positions.

However, part of the benefit is undoubtedly a strengthening of the muscles and tendons around the joints. Often the joints appear to be smaller as they firm up. Actually they become not only stronger but more pliable and limber with greater resistance to strain.

The physical results of training the legs through dancing are similar to those obtained by lots of rope skipping. In fact many fight managers insist on having

their boxers taught to dance. This is also true of a growing number of college football coaches.

Dancing is one of our best "carry-over" activities. Other things being equal, size or age need not deter anyone. Once acquired, dancing skill is never completely lost. In this it is similar to learning to ride a bike or to swim. Like myself, many dancers who had not been on a dance floor in over twenty years, found that they re-acquired the necessary co-ordinations in only a few weeks time.

Mental Health. It is quite possible that the greatest contributions of dancing lie in this field. It is absolutely impossible well and at the same time think about the two dollars you may have lost on a horse or in the market that day.



Some years ago Dr. Jay Nash, who has held every possible national and international position of prominence in the fields of Health, Physical Fitness, and Recreation, visited a session of our Adult Dance Club. At the time there was a very serious strike in the glove industry, with plenty of violence. Both workers and manufacturers were in the class. Several came in wearing pretty sour looks. Of course we ran them from one set to another by calling changes in which such mixing was part of the dance. None of the dancers knew Dr. Nash as he was in our area on a job in an entirely different field for the President of the U.S.A. At the end of about an hour he had to leave to catch a plane, so I merely introduced him and took a few minutes to see him off. He remarked, "When I came in here some of these people actually hated each other. In one short hour every single one of them is smiling. You leaders are not playing up the mental health side of this thing enough." For once my wits worked quickly when I replied, "Dr. Nash, would you rather have us talk about it or do it." He chuckled a bit, said "Touche,"

gave me an elaborate Oriental salaam, and left.

Of course, the answer to my question to him is "Both."

In modern times very, very few adults are physically tired out from their daily tasks, but millions are mentally and nervously tired. Dancing, particularly square dancing, is an almost-perfect medium for such people. In it they get mild and enjoyable exercise enough to tone up their muscles and stimulate their internal organs enough to function properly. They have no trouble sleeping after the dance and wake up the next morning with a new zest for tackling their regular job.

You know as well as I do, of the many cases where dancing has given physically and mentally afflicted people a new lease on life. The social and mental health gains are just too great to be measured. To work with such a group is one of the most rewarding experiences a leader can have!!

I have been eligible for retirement from teaching for some time, and probably would have done so if it were not for the dancing. When school work is not going smoothly, we just go dancing or calling that same night, associate with adults who are all there with a common interest, and find that school problems look different the next day.

In using the word dancing above, I mean all kinds social, American rounds, folk, contras and squares, with heavy emphasis on squares.

I can never thank you enough for tricking me back into dancing about 15 years ago. From a small hobby it has become a paying avocation for both Gene and myself but even more important to us are the hundreds of friendships we would have missed otherwise.

SOLVING A PROBLEM

by BART HAIGH



Callers who concentrate on "One Night Stands" in our part of the country (the east) usually find October, November, July and August the busiest months of the year. Often, at square dance callers associations meetings, they are heard to lament, "If only January February, March, April, May and June were as busy I'd really be happy." Often little or nothing is done to solve this problem. Now it is probably true that callers who try to make square dancing a skill to account for its consisting of 30 or more lessons (or is it 50 now, with all the new "basics"?) don't have to be worried about slack off in income and activity in these months, because they have a good year round thing going for them. (There are those wiser than I who feel that this desire to make dancing difficult and thus to need a teacher for a long period of time is at the bottom of the reason for club drop outs and that this desire for more and more new figures is a breeding ground for intricate exhibition-type western square dancing). But there is another reason too: GREED - the fast buck, just as social dance studios have done notoriously.

SOLUTION: The slow buck, with concomitant community service.

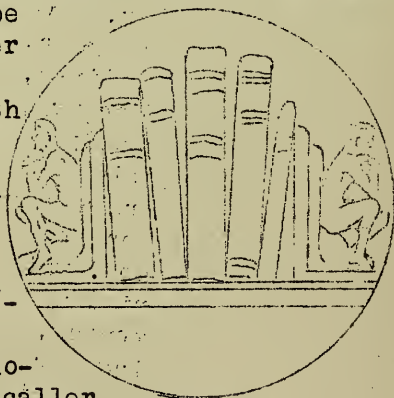
If I were to have a quick solution which didn't require a lot of work, many of you would be happy;

think that I was some sort of genius perhaps. Since I am no genius and am not afraid of hard work, here is a solution that I have used with more than moderate success.

The public image of square dancing needs to be changed from connections with "When the Work's All Done This Fall", Hallowe'en, Harvest Time with western or hayseed setting, and from connections with "the sort of thing to do on a summer vacation." After the summer vacation begins, assign 5 libraries to each caller in your association. This caller is to get to know the head librarian and assistants as step number one. Then, the caller is to list all the books and magazines on square dancing (if any) that are currently listed in the libraries' card catalogue.

Since most libraries would be tickled to have it, the caller can make a scrapbook about square dancing in general with special notice to local square dance activities including local organizations which run one night stands or regular square dances. Give this scrapbook to the library. The donation of something, by the way, is worth notice in the local paper. The caller

is to help the librarians if they ask for it, in getting together a good display of square dance books, local, regional, and national square dance publications, square dance trophies, stationary, clothing or what have you. These ideas are a sure fire way of attracting interest.



Then come into play publicity gimmicks, such as "Square Dance Week". This should be played up with all of the ballyhooing of a St. Patrick's Day Parade in Boston or New York City. For the local paper in the build-up period, get local psychiatrists, recreation people, doctors, ministers and rabbis to make state-

ments as to the physiological, psychological, sociological and religious values of square dancing.

In evaluating the Square Dance Weeks that I have worked on in various parts of Long Island I give you this fact of interest to those who like people, or students of psychology - and I don't mean to imply that a student of psychology doesn't like people. Remember Sheldon's somatotypes which were written up a year or so ago in Life magazine? (This means that it's not a "highbrow" concept). The person of tall, thin build, tends toward the shy, bookish type. This type of person frequents libraries and may catch the square dance bug through your library display. Also, some of the "Hail fellow well met" type of active square dancer, may be pulled into the library where he can get a little more depth through reading about square dancing and on the many important subjects and events of the day.

Only time will tell about the impact on Long Island of this square dance week at the library idea, but it is a sound idea so we are hopeful for the best. It is a sound idea because getting involved in common projects in your own community will often lead you to improving the slack months in your one night stand square dance work. It's fun. You meet the leaders in the community. You tell them about square dancing. You have them make statements about square dancing they never would have made otherwise. Good luck. I hope it proves as rewarding to you as it has to me.

#####

BORN: To Jerry & Kathy Helt, February 28, a daughter, Greta Erin.

MARRIED: Doris Almekinder and Trevor Barker, Saturday, April 7th. in the Lutheran Church, Ithaca, N.Y.

THANKS: To Helen Orem & Christine Ericson, both of California, for dance and festival programs.

#####

PENNSYLVANIA DUTCH FESTIVAL OPENS JUNE 30

America's largest folk festival, although two months away, is already creating a stir across the nation. This gigantic celebration is the Pennsylvania Dutch Folk Festival, scheduled at Kutztown, Pa. from June 30 through July 8. The 1962 festival will be more elaborate than the 1961 celebration which attracted 105,000 paid visitors.



The Pennsylvania Dutch "plain people" will provide so many sights to see, so many demonstrations, so many pageants and such a variety of foods, arts and crafts that one could not keep an accurate count.

The lore of the "feather" stock; sauerkraut making; a special section on courtship and wedding customs of the Plain Dutch and the Gay Dutch; craftsmen at work making baskets, brooms, fish nets and barrels; bread baking in an outdoor "bach uffa" or bake oven, cider pouring from an 18th century press - these are but a few of the festival features.

Food is distinctive and abundant. Rivvel soup, Amish vanilla pie, shoofly pie, "drechta koocha" (funnel-cake, deep fried and served with molasses), "flish bet" (pork pie made with raised dough and steamed) are only a small part of the menu. Always included at any Dutch feast are the traditional seven sweets and seven sours. This is real Americana at its best. Kutztown, midway between Allentown and Reading, is 100 miles west of New York City and about 65 miles north of Philadelphia.

FOLK TRADITIONS OF ULSTER SOUGHT

Some 500 volunteers to record and preserve the traditions of the Ulster countryside are called for by the Northern Ireland Folk Museum in Belfast, N.I. Their task will be to secure information about traditional methods of building, furnishing, local customs, and anything which will build up a picture of folk life in rural Ulster.

A first questionnaire to volunteers is designed to gather information for the building of traditional houses on a museum site. It contains such questions as: Do you know of any tradition of any object being put under the floor or hearth or threshold of a new house? Other questions ask for information about material of which walls are made, how many doors lead into the kitchen, and so on.

The information will be of primary importance in the reconstruction of rural housing, furnishing, and rural craft industry.

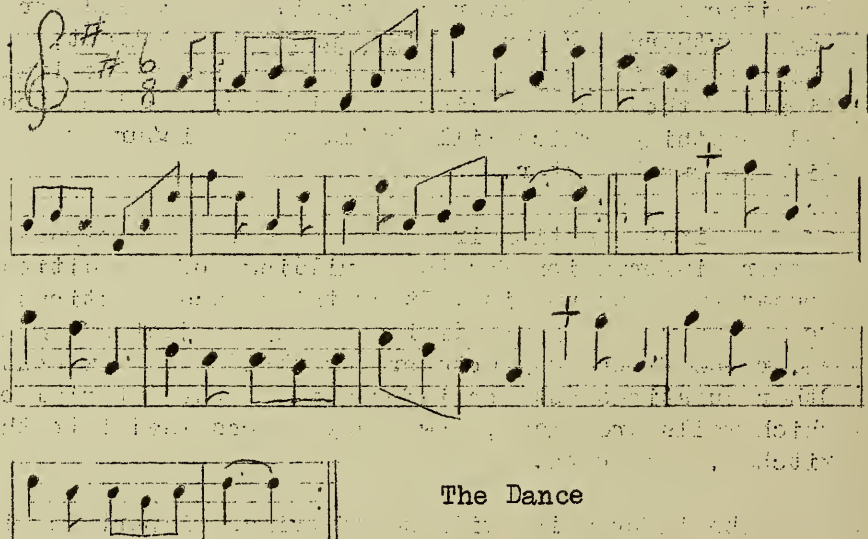
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Welcome to C.D.S. Pinewoods Weekend, June 29 - July 2, 1962. Pinewoods Camp on Long Pond, Plymouth, Mass. Classes for beginners and for more advanced dancers in Square & Contra Dances, English Country, Morris & Sword Dances under Rod Linnell, Louise Chapin, Bob Hinder, Renald Cajolet, Arthur Cornelius. Live Music. Evening dance parties for everyone. Folk singing, Swimming, Boating, Outdoor Dance Pavillions. More information may be obtained by writing Country Dance Society, 3 Joy Street, Boston 8, Massachusetts.

#####

CONTRA DANCE

ST. LAWRENCE JIG



The Dance

Couples 1,3,5, etc active
Cross over before dance
starts

Allemande left the one below

Come back to the center and swing your own
Then down the center four in line
Turn alone and come back home
Cast off (inactives wheel actives around to face cen-
Right and left four
All forward and back
Right hand star once around with opposite couple

SQUARE DANCE

EMPIRE STATE CHAIN

As called by "Duke" Miller

Suggested music "Raggedy Ann"

Use any introduction, breaks, and ending you wish

Head two couples forward and back
 Make your feet go whickety whack
 Forward again and take the opposite
 To the sides and circle four once around
 Go once around, then split your corners
 Make a line of four
 Forward up and back with you
 The end two ladies half chain (kitty corner)
 All four ladies half chain
 The new end ladies half chain
 All four ladies half chain
 Promenade the one you have.

#####

A Folk Dance group has been started at the Jewish Community Center in Fitchburg, Mass. The group meets the first and third Wednesdays of each month at 8 P.M. All are welcome.

THANKS: To Ben Brilliant for information about "Confederate Receipt Book". Over 100 recipes adapted to the times. The present volume is a reprint of a rare original published in Richmond, Va., in 1863. Only 5 copies are known to have survived the destructive effects of time and carelessness. The present volume price is: \$2.50, published by University of Georgia Press, Athens, Ga.

FOLKSONG

THE BELLE OF LONG LAKE

Sung in every lumber camp in the Northeast



Come all you good fellows until I relate
 Of a racket we had up around Long Lake
 There was big Jimmie Lou, Dandy Pat, too,
 All jolly good fellows as ever you saw,
 And we lumbered for Griffith on Township Nineteen.
 Down, down, down derry down.

Oh, the man that run the Shantee
 He was the laziest damn man that ever you saw
 He'd lay round the Shanty from morning till night,
 If a man said a word he was ready to fight.
 Down, down, down derry down.

THE ROUNDUP

FOLK DANCE INFORMATION

PUBLISHED BY THE FOLK DANCE FEDERATION OF MINN.
NEWS OF MINNESOTA AND SURROUNDING TERRITORY

\$2.50 per year

Box 5425 Lake St. P.O. Minneapolis, Minn.

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A Magazine For The
Square And Folk Dancer

Distributed Free Of Charge Four Times A Year

Editor: Ray Olson
P.O. Box 262
Moline, Illinois

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Reviews - Comparisons
Occasional Quizzes And Verse

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#

WANTED

Copies of old recipe books, the privately ones gathered together by ladies' Aid groups, Rebeckahs, or Churches & Granges. Also Folk Tales from all sections of the U.S. published by the same or similar groups. AND old dance and festival programs, convention programs too. Don't throw them away. Send them to me. I collect them as a part of a research project that I'm working on.

Send to: Ralph Page, 182 Pearl St. Keene, N.H.



WE'RE MOVING

SOON!

And have much too much to move. You can help us out and get yourself a bargain at the same time. Here's how: Until the 15th of July we'll send you postpaid 10 back issues of Northern Junket - our choice at this price - for only \$1.50. This offer will never be repeated! Order from: Ralph Page, 182 Pearl St. Keene, N.H.



DON'T FORGET!

3 sessions of Maine Folk Dance Camp this year.
1st - June 9 - 23
2nd - June 30 - July 15
3rd - August 12 - 25

Write to Marianne Herman
Pioneer Camps, Bridgton, Me.
for more information.

One morning you know, Pat he got mad
 Knocked Hell out of Griffith. The boys was all glad
 And his good wife stood by and if the truth she would tell

She was tickled to death to see Griffith catch Hell
 Down, down, down derry down.

O Christmas is coming, I'm going to Glens Falls
 And when I get there I'll go on a spree
 Oh, when I have money, the Devil's in me,
 Down, down, down derry down.

There is a longer, and perhaps more widely known version of this song, which goes into much more detail about the fight. It's tune is slightly different, but not enough to amount to anything.

The tune "The Belle of Long Lake" is a set of "Derry Down" or "King John and the Abbot of Canterbury" - to which "The Little Brown Bulls" (another lumberjack melody) is sung.

The late "Granny" Fish, of Jaffrey, N.H. sang the longer version at the first New England Folk Festival 1944 when it was held in the Y.W.C.A. Boston, Mass. "Granny" Fish came from around Long Lake, and claimed the song told a true story. Long Lake is in the Adirondack Mts, upper New York State.



Notice has been received of The International Square Dance Festival, to be held in Long Beach, California, July 20, 21 and 22, in Long Beach Municipal Auditorium.

How times change! There was a time in the good Old Testament days when it was considered a miracle for an ass to speak. Now it's nothing short of a miracle to keep one quiet.

#####

FOLK DANCE

CRESTED HEN

Danish



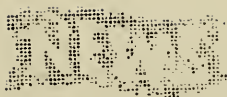
Formation: Sets of three, preferably one man and two ladies, all hands joined.

Part 1. Meas. 1-16. All take 8 step-hops counterclockwise, then 8 clockwise. As you hop the opposite leg swings forward and across.

Part 2. Meas. 17-32. Women (only) release their joined hands and place free hands on hips. Lady on man's left, with step-hops, dances through the arch, formed by the man and woman on his right. Man follows her under the arch, turning under his own right arm with step-hops.

Reverse, with lady on his right leading through arch, etc.

Repeat all of Part 2. Repeat entire dance as many times as desired.



The Third Annual Saint John Square Dance Workshop and Jamboree was held May 18-19, in the Georgian Ballroom of the Admiral Beatty Hotel, Saint John, New Brunswick. Upwards of 300 dancers attending came from Florida, various parts of Maine, Nova Scotia, Prince Edward Island and New Brunswick.

Friday evenings' session got under way with a "Trails In Dance". Callers were Edwin Allaby, Saint John, and Squadron Leader, Glen Maynard, Greenwood, Nova Scotia. Saturday's activities began with folk dances, polkas, and Israeli dances under the direction of Bill Ritchie of the physical education branch of the N.B. department of education, Fredericton, N.B. Mrs Joyce Spaulding of Vesey, Maine, was the instructor of the round dances. A square dance workshop under the leadership of Vince Connors, Bucksport, Maine, and a dancing session led by Edwin Allaby, Saint John.

Chairman at the dinner was Norman Ferguson, Saint John, who introduced the guests at the head table. They were: Mayor Eric L. Teed and Mrs Teed; Miss Pauline Cunningham, department of education, Fredericton; Mr & Mrs Vince Connors; James Fuller, Kentville, Nova Scotia; and Mr & Mrs John L. McCarthy, hosts to the Jamboree.

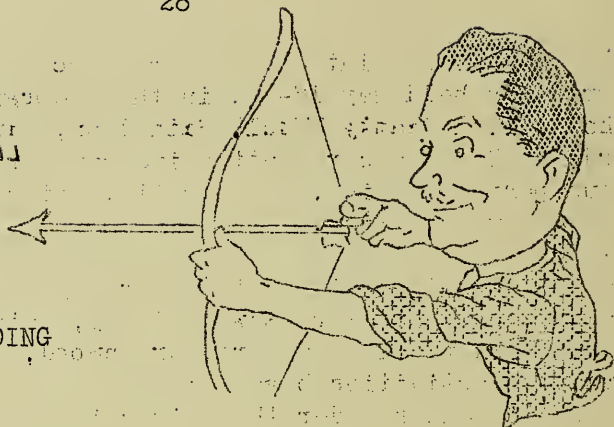
Master of ceremonies, Vince Connors, started the evening events with a grand march led by Mayor & Mrs. Teed. Guest callers were: Mrs Theresa Moran, Milford, Maine; Colin MacDonald, Bucksport, Maine; Horace Dinsmore, Hermon, Maine; Lee Spaulding, Vesey, Maine, and Sq/L Glen Maynard, Greenwood, Nova Scotia.

Coffee and doughnuts were served at midnight, followed by an After-Party.

Plans are already under way for next years' workshop and Jamboree.

LEVEL

by PAT PENDING



Webster's Dictionary - LEVEL - as a noun, 'social distinction'; as an adjective, 'well balanced, smooth'; as a verb-transitive, 'point in taking aim'.

Quotation from John Ruskin - "When a man gets wrapped up in himself he becomes a very small package".

To paraphrase it - 'When any purpose or intention gets wrapped up in itself to the point where it loses sight of all other purposes and intentions of those striving for the same goal, it becomes a very minute bundle'.

Now, let us frankly admit that there are several different categories, divisions, or schools of thought concerning Folk Dancing and its numerous branches of and in American Square Dancing, all of which stem from the same basic roots. Furthermore, let us admit that each has a place and has adherents who are interested in furthering the art, particularly in their chosen subdivision. But let us NEVER admit that any one subdivision has the prerogative to tell the rest of the categories that IT is the 'Hi-level' of our American Folk Dancing.

WHY?

In each and every school of thought there are several levels - most of them desirable to the art and

beneficial to it as a whole. Yes, each of these subdivisions has its different levels, but the value of all the different divisions is of a parity and tailored to the whims of its adherents.

There is that section - the learners - comparable in our educational system as the primary and grammar schools, and is "BEGINNER LEVEL".

There is that more experienced group - those who have mastered movements to a point where their muscles react automatically to the commands of the prompter or caller; thus their minds can concentrate on poise and rhythm, comparable to our high school gradings and is the "MODERATE LEVEL".



Now we come to those who have mastered the ability to listen to the caller, dance gracefully in time with the music, and interpret any new command they hear, then put it into action - to use an expressive slang expression, 'on the fly', and also have patience to help, with a smile, those not so well versed. These folks compare with our college students, and can well be termed 'HI-LEVEL' regardless of their chosen subdivision.

The post graduates: Those who not only have all the requisites for the above, but in addition have explored the lanes and byways of the other schools of thought, and have traveled far and near to visit all types of dancing to make friends and to be a credit to all AMERICAN FOLK DANCING. They are the 'HI-HI-LEVEL'.

And also there is a group down about junior high grading composed of thousands and thousands of dancers

who get out a couple of times a month, generally to the same hall and to the same caller. The peculiar thing about these dancers is that they know five or six more dances than the dozen or fifteen that their local caller does. They go visiting once in a while, and their hosts take them to their local dance where their local caller uses a few different dances than the home boy does. They are very happy to dance by habit, and to neighbor a bit on a couple of Saturday evenings a month. They do not thirst for more knowledge than they now have, and actually resist it if a new caller with ideas shows up on the horizon. They keep Old Man Tradition alive. They are the "CASUAL CONTENTED LEVEL" - perhaps the backbone of our American Dancing.

Then, in each and every division, there are some participants who, without investigation, blaspheme all other subdivisions, and look down their noses in derision at those who are not as skilled as they think they are, and thus wrap themselves up in a package of self-esteem, which turns out so tiny that there is not room on its exterior to affix any label denoting their level.

The minority is noisily shouting,

'We entrance a voluminous crowd'.

But they do not say,

Hosts plain dropped away,

Let's dub them the 'Sigma Cum Lowd'.

#####

The Third Rhode Island International Folk Dance Festival sponsored by the Ashaway Folk Festival Association is scheduled for Saturday, June 16, 1962, in the Keaney Gym, University of Rhode Island, Kingston, R.I., For general information contact Mrs. Helen Terrien, Ashaway Post Office, R.I.

#####

LET'S DO SOMETHING ABOUT IT



by BOB MARSH

(New England Caller, June, 1962)

The most enthusiastic square dancers are those that are in the early stages of participation. For the first few years they talk, eat, and sleep square dancing, and are our sales organization. Occasionally an experienced dancer or caller will attend a lively gab-fest and become charged up to the point where they suggest coast-to-coast TV and radio coverage, and nationwide newspaper coverage. This is certainly positive thinking and should be commended, but let us pause and think of what would happen if on tomorrow just one per cent of the population decided that they wanted to learn to square dance.

This would mean that in Greater Boston over 25,000 people would require a place to dance and a caller to instruct. This would require 25 callers each teaching 12 sets for five nights every week. Enlarge this to cover the entire state and imagine the confusion. Square dancing is presently enjoying a healthy growth to the extent that more callers are needed. Any caller who is doing a fair job and has the ability to get along with people could be busy six nights a week if he could stand the pace.

If square dancing continues to grow at its present

pace we shall soon be in a bind to the extent that we shall not be able to teach all those who wish to learn or to keep happy those who have already learned. What to do about it? How about promoting an amateur night at your club? Invite non-professionals to try their luck. Set it up with a professional caller with a double mike set-up so that in case of stage fright the dance will keep moving. You don't want the dancers to lose their patience. Out of this group of callers you will notice one or two naturals. Encourage them to start a calling career.

Secondly, if you know of any available hall space at reasonable cost, pass this information along to your caller. If he has no immediate need for it he will certainly want to put it on his list. Let's look to the future.

#####

An ALOHA-TIL-SEPTEMBER Square Dance Party will be held Saturday, June 16, 8:00 - 11:00 P.M. in the Unitarian Parish House, 6 Eliot St. Jamaica Plain, Mass. Louise Winston calling. This South Sea Island Party will close their season, with decorations and refreshments to fit the theme.

Have you seen the long article about Square Dancing in the June issue of "TRUE LOVE" magazine? Read it, and you will have a better idea of what square dancing is like in the environs of a big city. It's not a bad article at all, although its approach to the subject is exactly what you think it would be for that type of publication. Well, far be it from me to discourage romance!

You are invited to attend a weekend Folk Dance Camp, sponsored and arranged by the Folk Dance Leadership Council of Chicago, June 8 - 10, at Lakeside Forest Beach Y.W.C.A. Camp, New Buffalo, Michigan.

#####

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HUES & CRIES

THANKS: To Joseph Hritz for dance programs. Elsie Takvorian, dance programs.

The Country Dance Society cordially invites you to attend a Weekend of Square & Country Dancing, beginning with Friday supper, June 29th through Monday breakfast July 2, 1962, at Pinewoods Camp, Long Pond, near Plymouth, Mass. Further information may be obtained by writing to: Country Dance Society, Boston Centre, 3 Joy St. Boston 8, Mass.

NOTE FROM THAD BYRNE, Spokane, Wash.: "This happened at the Wagon Wheel one Saturday afternoon right after the war: I was busily engaged in getting the hall ready for the Merry-makers Club dance that was to be held that evening, when in walked one of my friends who at that time was the head of Spokane's leading dance orchestra. He said he was looking for a hall in which to hold a series of "country dances". His orchestra was outstanding, and was an unusual one in that it could play for "modern" and "old time" dances with equal skill. During the course of our conversation, I asked him which type of dancing he would rather play for. Without a moment's hesitation he answered: "Modern." Somewhat surprised, I asked him why. I've never forgotten his answer: "You see, it's like this, in 'old time (i.e. square) dancing, we play the same type of tune nearly all evening, while the dancers are executing new movements all the time. THEY have all the fun, and the musicians get bored. On the other hand, in modern dancing, the dancers do practically

the same step(s) all evening, while we play different tunes all the time. WE have all the fun, and they get bored, and sometimes turn to alcholic stimulants to overcome this boredom." A lot of philospphy there!"

#####

There were fewer wrecks in the horse and buggy days because the driver did not depent entirely on his own intelligence.

Some men never go to work for a living until they have given everything else a fair trial.

The good old days: When you gave the key to the garage to your son, and he came out with the lawn mower!

Sympathy is what one woman offers another in exchange for details.

A weak brain and a little education form an incompatible mixture that causes pronounced swelling of the head.

There are two reasons why some people do not mind their own business: They may not have any mind and they may not have any business.

A conference is a meeting at which people talk about things they should be doing.

#####

They really give
Until it hurts -
Those folks who put
The pins in shirts.



PAINLESS

FOLKLORE



A "No Hunting" sign along a state highway near Ogdensburg, N.Y., really means business. The final phrase: "Survivors will be prosecuted."

In modern homes, panel doors of ponderosa pine are favored for their beauty and durability. In Colonial America, however, panel doors had an added significance. Often the panels were arranged to represent a Cross and an open Bible. These religious symbols, it was hoped, would protect the home from evil.

Simple Solution

The stranger ambled into the farmyard and was greeted by the farmer. The visitor produced his card saying "I am a government inspector and am entitled to inspect your farm."

Half an hour later, the farmer heard screams from his alfalfa patch, where the inspector was being chased by a bull. Leaning over the gate as the inspector drew near, the farmer cried: "Show him your card, mister - show him your card!"

WHY WE SAY: Troubadors. This word for a wandering singer of love songs first meant inventor. The singers were called inventors because they made up their own stories which were usually about imaginary people.

Leave No Stone Unturned: This saying is one of the oldest in common use. It dates back to 477 B.C. At that

time, Mardonius, a Persian general, was defeated at Platea by Polycrates. Mardonius buried his treasure under a rock. To find it, the order, "Leave no stone unturned," was issued.

Learn By Heart: To know something by heart is to know it perfectly. The expression stems from the old Greek idea that the heart was the seat of the mind.

Bald As a Coot: This might be an annoying expression for someone who has lost his hair. A coot is a waterfowl with a bill that goes halfway up its forehead, making it look bald.

To Cool One's Heels: This expression, meaning to be left waiting, comes from early horsemen. When a horse's hoofs got hot on a long trip, the rider had to stop and wait while the animal's hoofs cooled off.

Talk Turkey: This expression means to get down to solid facts in bargaining. It comes from early American dealings with the Indians. The Indians wanted to trade for many things, but the settlers only wanted to talk turker - that is, trade something for a number of turkeys.

#####

Walking down the street in Ben Lomond, California, this last summer, I passed two elderly ladies who were having a conversation in a store doorway. One of them was saying: "The hurrier I go, the behinder I get." At the time I thought, what a cute way of saying "Haste makes waste."

"MUDDLE"

Not having been reared on the coast of Maine we had heard of a "muddle" but never knew exactly what it was. Through the kind offices of Red Cousins, the Portland editor, we got this explanation given by one of his friends. 'A muddle is a chowder, either fish or clam,

without milk. You put everything into it that would go into a chowder and add a small amount of water. It is supposed to stick a lot closer to the ribs than a chowder and it is known along that rock-bound coast as a "smother"

ALSO

"Muddle", a chowder made with water instead of milk, seems to be known in other parts of New England besides the Maine coast. Artemisia Mehlman of Gloucester writes that his father added "muddle heads" to the chowder to give it a richer liquid. These were large cod heads which were thoroughly cleaned before cooking. Dr. Don Asselin of Falmouth, a Vermont boy, says that 100 years ago in his home state, refrigeration was scanty and they had no canned milk. The principal ingredient of the Green Mountain muddle was perch, scaled but not skinned. They called it Lake Champlain Fish Chowder.

(Joe Harrington, "All Sorts" Boston Globe)



TONGUE TWISTERS

Repeat the following tongue twisters aloud as rapidly as possible without twisting your tongue:

Grimley Grant's gifts generally go against the grain.

Jack Black brought back badly batched black bricks.

Three gray geese in the green grass grazing; gray were the geese and green was the grazing.

Nelly Neill nimbly nibbles.

Three tired tinkers tried to tie ten tree-toads to tin tubs.

Some shun sunshine;

Do you shun sunshine?

The sun shines on the shop signs.

A haddock, a haddock,

A black-spotted haddock.

A black spot on the black back

Of a black-spotted haddock.

Slick slender slim saplings shaded shawl-less Sharon.

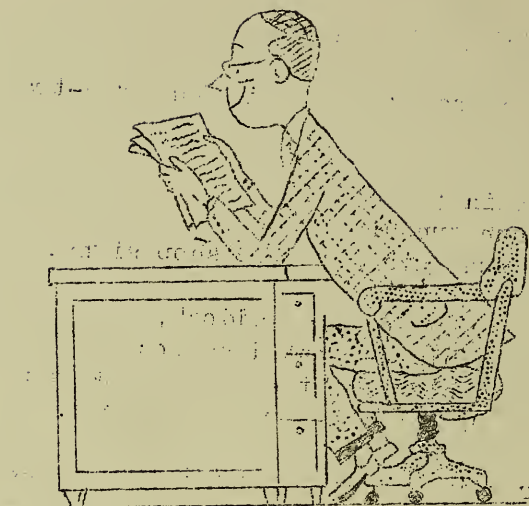
Thirteen toothsome truffles tempted three tattered.. tramps who were thrice thwarted.

Tommy Trice travelled twice on 20 twisting trollies.....

The only oil the earl spoiled was the early oil.

The swan swam slowly on the swirling sea. Should the swan swim on the shallow shore waters, it will surely swim back safe again.





REMEMBER?

.....When the Victrola had to be wound up with a crank before each record was played?

..... when the iceman came to most every home, lugging a 25 or 50 pound chunk of ice on his shoulder and putting it into the top of the family icebox?

..... when families went together to the nearby ice cream parlor, sat on twisted-wire chairs at a marble-top table, and enjoyed sodas and sundaes?

..... when saloons were called saloons and always had a "free lunch" on the bar?

..... when a dollar or two would buy a big bag of groceries that now cost 8 or 10 bucks?

..... when the well-dressed man used to wear an elk's tooth dangling from a gold chain across his vest?

..... when Happy Hooligan was most everyone's favorite comic strip? Remember? It really wasn't so very long ago!



WORDS TO LIVE BY

French Proverbs

The most wasted of days is the day when we have not laughed.

Forbidden bread creates an appetite.

He who threatens is always afraid.

The ears often believe others, but the eyes only themselves.

There is no such thing as a necessary man.

A thing too much seen is not held dear.

Every man complains of his memory - but no man complains of his judgement.

It is hope that makes the future.

A fault which is denied is committed twice over.

One never falls but on the side toward which one leans.

Why kill time when one can employ it?

The only happy man is he who thinks he is.

To make oneself beloved is after all the best way to be useful.

Swedish Proverbs

No one has so big a house that he does not need a good neighbor.

He is a friend to none who is a friend to all.

A peacock has too little in its head and too much in its tail.

Guests should not forget to go home.

He who has nothing but virtues is not much better than he who has nothing but faults.

He who buys what he doesn't need steals from himself.

Wisdom is in the head and not in the beard.

Don't throw away the old bucket until you know whether the new one holds water.

Being young is a fault which improves daily.

A life without love, a year without summer.

Better to suffer for the truth than be rewarded for a lie.

Envy shoots at others and wounds herself.

#####

MARRIED: Louise Tucker & Stephen Strong, May 5th in Townsend Methodist Church, Townsend, Mass.

The Nova Scotia Folk Dance Camp will be held in Antigonish, August 20-25. On the staff will be Rodney Linnell; Conny & Marianne Taylor; Ralph Page, Director. For further information write to Miss Freda Wales, Department of Education, Box 578, Halifax, Nova Scotia.



SOME OLD-TIME SAYINGS

Let your head save your heels.

Never look a gift horse in the mough.

It's a poor pie crust that won't grease its own plate.

Plenty more down cellar under a teacup.

Too proud to bend her calico back.

"Small potatoes and few in a hill" for a mean and petty act.

"Crackers and with it" in answer to children's interest as to what they were going to have to eat.

When the larder was low, or there was no meat for the table we were told that we would have "Potatoes: and point". (Point to where the meat would be if there had been any to point to!)

Slower than cold molasses running uphill.

Don't amount to Hannah Cook.

"Careful or you'll bust a gusset", when childish rebelliousness threatened to boil over.

"Do you want I should" do so and so?

This fork 'wants' to go in the drawer.

"Some week next Tuesday" told you what you might do, or go, or have.

Also, "I mistrusted you'd be here today", meaning, "I thought you'd be here today."

#####

Like Scottish Dancing? Then plan to attend the Ninth Annual Weekend of Scottish Dancing, July 20-23, 1962, at Pinewoods Camp, Plymouth, Mass. Sponsored by the Boston Branch of the Royal Scottish Country Dance Society, the classes will be directed by Miss Jeannie Carmichael. John Scott Gowans; Miss Ann Brown who will be visiting from Scotland; Mrs June Shore; Mrs Margaret Bowie and Robert Dunlop, Jr, complete the staff. For further information write to Cornell S. Taylor, 62 Fottler Avenue, Lexington 73, Mass.

Square dancers in the Chicago area, or those visiting there, should know that Walter Meier will be calling for dances every Wednesday night all summer at the Northwestern Pavilion at Highway 14 & Des Plaines River. Dances are sponsored by the Des Plaines Park District.

Square dancers expecting to visit anywhere in Ohio ought to obtain a copy of Dial-A-Dance Directory from Larry Sloan, 4845 Ridgebury Blvd. Cleveland 24, Ohio. It costs but 10¢ and contains the names and addresses plus phone numbers of square and round dance leaders who can furnish information on dances in their particular area of the state.

New Hampshire Fall Folk Dance Camp, September 5-10. On the staff will be: Rodney Linnell, Squares; Conny Taylor, General Folk Dancing; Marianne Taylor, Scottish Dances; Ralph Page, Contras. There is a possibility - that Jane Farwell, too, will be there, but to date no confirmation has been received.

#####

KISS THE COOK

RECIPES



Many people say that they don't like fish; others eat it every Friday because they're supposed to; still others eat it because they like it and delight in trying new ways of preparing it. Take the lowly cod for instance served up the way the Portugese around New Bedford, Massachusetts, like it. It ~~reads~~ like a complicated bit of business, but really it isn't, The result is well worth the extra effort.

Bacalhao Fresco a Portuguesa (Baked Cod, Portugese Style)

- 1 medium-sized eggplant, cut in 6 even slices
- $\frac{1}{4}$ cup olive oil
- 3 large onions, sliced
- 3 tablespoons salted capers
- 1 cup rice, boiled
- $\frac{1}{2}$ teaspoon cumin seeds, pounded
- $\frac{1}{4}$ teaspoon pepper
- $1\frac{1}{2}$ teaspoon salt
- $\frac{1}{4}$ teaspoon paprika
- $1\frac{1}{4}$ pound (4 medium sized) tomatoes peeled & chopped
- 3 cloves, heads removed
- $\frac{1}{2}$ cup water - 3 tablespoons lemon juice
- 2 tablespoons butter

Saute eggplant in hot olive oil until light yellow. Place in oval baking dish. In same oil, saute the onions, separating into rings. Allow them to become soft, but not brown. Salted capers should be washed and soaked in cold water for several hours, drained and chopped. Mix these into the rice and cumin seed. Spread a layer of onion rings over eggplant slices, then a layer of cooked rice.

Clean cod, split lengthwise, remove bones and rub fish with salt, pepper, and paprika. Place fish on bed of rice, add tomatoes and cloves, pour water over all. Sprinkle with lemon juice, and dot with butter over all. Cover baking dish and bake in hot oven (400) for $\frac{1}{2}$ hour. Uncover and bake 10 to 15 minutes longer. Serve very hot in baking dish. 6 servings.

JOHNNYCAKE

1 cup sifted flour
 $\frac{1}{2}$ teaspoon baking soda
 $\frac{1}{4}$ to $\frac{1}{2}$ teaspoon salt
 1 cup yellow corn meal
 $\frac{3}{4}$ cup firmly packed light brown sugar
 1 egg, well beaten - $\frac{1}{2}$ cup buttermilk or soured milk
 $\frac{1}{3}$ cup thick sour cream



Sift first three ingredients together into a bowl. Mix in the corn meal and brown sugar. Make a well in center of dry ingredients and set aside. Blend buttermilk and sour cream into the well-beaten egg. Add liquid mixture all at one time to dry ingredients. Beat until just smooth, being careful not to overmix. Turn batter into a greased (bottom only) 11x7x $\frac{1}{2}$ pan and spread to corners. Bake at 425 F about 20 minutes, or until a wooden pick inserted in center comes out clean. Break or cut johnnycake into squares. Serve hot with butter, or with butter and warm maple syrup.



CRAB SOUP

Don't see many of these any more, and it's a shame.

2 tablespoons butter or margarine

$\frac{1}{4}$ cup chopped onions

$\frac{1}{2}$ cup chopped celery

$\frac{1}{8}$ teaspoon thyme

2 ten oz. cans condensed cream of mushroom soup

1 soup can milk

1 soup can water

1 cup flaked, cooked crab meat (or $6\frac{1}{2}$ oz can, drained)

$\frac{1}{2}$ cup cooked, chopped broccoli

Heat butter in a heavy saucepan; add onion, celery and thyme. Cook, stirring occasionally, until onion is soft, but not browned. Stir in a mixture of remaining ingredients and heat thoroughly. Serve hot. This makes about four servings.

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Like to dabble with Oriental cooking? Here's an excellent book: "A Hundred Recipes of Oriental Foods." 7th edition, by Dalal K. Safadi. Price \$1.00, from Mrs D.S. Elias, Box 867, Coaticook, Quebec, Canada.

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DANISH KITCHEN FINESSE

In a little Danish cookbook which I have there are sections entitled "Kitchen Finesse." Here are some of them: If an onion is pierced by a fork before cooking, it will retain its shape without falling apart. Test fish, as you do a cake, with a straw to find out if it is done. If your cream refuses to whip, first chill it thoroughly, then add a chilled egg white and whip again. If cheese becomes dry, try soaking it in butter-milk and it will return to normal. When broiling fish, make 3 slits on each side of the fish before broiling to prevent it from bending.

KITCHEN CAPERS

If lemon juice is squeezed over bananas after they are sliced, they will not become dark.

To open screw tops, stand tops down on warm oven for a few minutes. The most obstinate will open easily.

A coating of clear shellac will preserve pictures. They may be framed without glass and used in children's rooms.

Use the finger of an old glove over the end of a curtain rod, when slipping pictures on, so they will not tear.

A little turpentine on a cloth used to wipe out the floor of your clothes closet will serve as a warning to moths. Closet and bureau drawers may be treated in like manner.

In cleaning under the piano and immovable furniture a yard stick over which an old sock has been pulled quickly cleans the floor. A few drops of polish on the sock helps.

When painting woodwork, coat the door knobs, locks, etc. with vaseline, so that the paint can be easily wiped off if it splashes on these surfaces. Also, you will find a foil plate useful as a tray for the can of paint, and a good place to "park" the brush.

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Editor Ralph Page
Folk Dance Editor:

Ted Sannella

Correspondents:

Rich Castner
Hugh Thurston
Herb Warren

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Did You Know? ---

AN ACCOUNT OF THE FLORIDA FOLK FESTIVAL IS PRESENTED BY THELMA BOLTIN IN THE DECEMBER ISSUE OF SOUTHERN FOLKLORE

A DISTINGUISHED LIST OF RECORDINGS, MOST OF THEM REPRESENTING THE SOUTH, IS NOW AVAILABLE FROM FOLK-LYRIC RECORDS, 1945 BAY ST. BATON ROUGE 2, LA.

THAT YOU CAN JOIN THE TENNESSEE FOLKLORE SOCIETY BY SENDING \$2.00 TO WM. J. GRIFFIN, GEO. PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN. MEMBERSHIP DUES INCLUDE COPIES OF THE TENNESSEE FOLKLORE SOCIETY BULLETIN.

11th NATIONAL SQUARE DANCE CONVENTION IN MIAMI BEACH, FLORIDA, JUNE 14-16, 1962.

NINTH ANNUAL BLACK HILLS SQUARE DANCE FESTIVAL, RAPID CITY, SOUTH DAKOTA, JULY 27th AND 28th, 1962.

3rd ANNUAL SOUTHEASTERN AQUADUCK FESTIVAL, SAVANNAH BEACH, GEORGIA, JULY 13th - 14th.

FIRST DELAWARE VALLEY SQUARE DANCE CONVENTION, AT BELLEVUE-STRATFORD, PHILADELPHIA, PA. SEPT. 28 - 29.

THE "YOUNG OLD TIMERS" SQUARE DANCE CLUB OF SWANSEA, MASS. HOLD THEIR STRAWBERRY FESTIVAL IN ST. ANDREWS MEMORIAL HALL, SWANSEA, MASS. JUNE 23rd, WITH CLUB CALLER, AL WARNER CALLING THE SQUARES.

MINNESOTA SQUARE DANCE CONVENTION, FARIBAULT, MINN. JUNE 22 - 24.

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